

# *Acknowledgement*

In order to complete this graduation paper, I have received a lot of advice, encouragement and help from many teachers and friends.

First of all, I would like to express my deep gratitude toward my supervisor, Miss Nguyen Thi Quynh Hoa.MA – teacher of foreign language in HPU, who has given me valuable advice, comments and useful suggestions. My study will far from finishing without her help.

Secondly, I wish also to express my sincere thanks to Mrs.Tran Thi Ngoc Lien – the dean of the foreign language department of HPU for her help and encouragements.

My thanks also are express to all teachers in foreign language department for their help during the time I study at the University.

I am also very grateful to my family and all my friends for their support.

Finally, I hope that this work will be useful for anyone who concern with this theme.

Haiphong, June 2010.

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## **PART ONE: INTRODUCTION**

### **1. Rationale of the study**

Language is an essential means of communication in our life. Thanks to language, people are able to decode the messages, the ideas or any piece of thought. Moreover, it is common knowledge that English is the most popular language in the world. Nowadays, with the development of advance technology and information, English plays an important role in society and it is the main language to tighten relations between people in the global. So learning English is getting more and more important in our society.

Of course, English learners know that intonation is very important because inaccurate intonation causes the bad effects in communication. May be sentence what you speak, you used different intonation, listeners can understand it is impolite or polite, informal and formal ...even when you speak truly on grammar, vocabulary but listener still don't understand what you say because your intonation do not express any significances. Therefore, I went to ask so many English learners as a foreign language. However, what I received was that "It is important", but little more.

Being a student of English, I am too stuck in the problem and my desire is to make it clear and to get more comprehensive and specific understanding.

### **2. Scope of the study**

Intonation is a large theme because every country has its own language and of course, every language has it own intonation. However, due to limited time and knowledge in this paper, I only focused on the part of intonation of English question (wh-questions, yes-no questions and alternative questions, in which .definition, difference between tonal language, and intonation

language, intonation patterns, some major intonation features, the links between those intonation patterns and speaker's attitude will be mentioned.

### **3. Aims of the study**

Being aware of the fact that intonation is an extremely difficult topic and merely well-understood by foreign English learners and every native speakers of English who take the intonation for granted, however, appreciate the intonation associated to attitude of the speakers. Therefore, when they hear foreign grammatical or pronunciation mistakes, they are quite willing to accept and understand them. However, if inappropriate intonation is used then, they might, without really knowing why, take offence and feel that this person sound bored, arrogant or not interested in them. Therefore, I research this topic with the following major aims:

- Giving the knowledge of sentences, questions and intonation
- Explaining the difference between tonal language and intonation language
- Distinguish different kinds of sentence questions.
- Raising the learner's aware of the existence of intonation and the effects using intonation and communication.
- Helping the learners use right intonation in right situations...

### **4. Methods of the study**

With the above aims, the following methods are used in the studying process:

- Having discussion with supervisor, friends, etc
- Reading reference books and documents
- Accessing Internet
- Selecting typical examples

## **5. Design of the study**

This paper provides a clear organization consisting three main parts that help an easy exploration and practical benefits gained for readers as well.

Part one is the Introduction which includes: Rationale, Scope of the study, Aims of the study, Method of the study, and Design of the study.

Part two is the Development which consists of three chapter as following:

Chapter 1 is the theoretical background deal with an overview of English sentence, question, roles of intonation, difference between tonal language and intonation language, functions of intonation and some major intonation features.

Chapter 2 is intonation in English questions. It is divided into 2 parts: intonation in English question and attitudinal functions of intonation and English question.

Chapter 3 is the implication of the study which consists of 2 parts: finding and discussion on using intonation of English question of English students some and suggestions for improvement after studying intonation.

## **PART TWO: DEVELOPMENT**

### **CHAPTER 1: THEORETICAL BACKGROUND**

#### **1. An overview of English sentences**

##### **1.1. What is an English sentence ?**

So far, we have referred to sentences without providing any definition of a sentence. The question “What is a sentence?” is more difficult than it might appear. An American linguist, C.C Fries, counted more than two hundred definitions of the sentence. The sentence is the basic building block of written language. In the past, sentences were often defined according to their meaning. For example, they were said to contain “a complete thought”. This raises all sorts of questions about the difference between the complete thought and an incomplete one.

A common definition today is: “A sentence is marked by a capital letter at the beginning and a full-stop at the end”. This works for many English sentences, but there are many languages, such as those in Asia that does not use this punctuation .Also, it is possible to have written sentence without capital letters and punctuation marks.

In traditional school grammar, a sentence is said to contain a subject and a predicate: a major classroom occupation was analyzing sentences into subjects and predicates. (the predicate is all the rest of the sentence after subject)

Subject	Predicate
He	plays football.



He	plays football well yesterday.
----	--------------------------------

*“Each sentence is an independent linguistic form, not including by virtue of any grammatical construction in any larger linguistic form”*

(Leonard Bloomfield (1926:9))

## 1.2. Classification of sentence

### 1.2.1. Statement

Statements are sentences in which the subject is always present and generally precedes the verb.

(Bandolph Quick Sidney Greenbaum(2000:190))

This is the sentence type mainly used and described by the forms: SV, SVO, SVC, SVA, SVOA, SVOC, SVOO.

Eg:

The man	is coming.		
S	V		
I	bough	a house.	
S	V	O	
He	looks	tired.	
S	V	C	
He	was	at the desk.	
S	V	A	

She	led	them	upstairs .
S	V	O	A
We	elected	him	president of the company.
S	V	O	C
We	gave	her	a doll .
S	V	O	O

The function of statements is to convey information

### 1.2.2. Questions

Question is a kind of sentence, which is formed with subject operator inversion together with a rising intonation, or the placement of wh-words at the beginning, which is used to ask for agreement or for information.

Bandolph Quick Sidney Greenbaum(2000:199)

These are also referred to as interrogative sentences or interrogatives.

Eg:

Is she a teacher ?

What's your name ?

There are three main types of questions:

- Yes-No questions
- Wh-questions
- Alternative questions

### 1.2.3. Commands

Commands are sentences which normally have no overt grammatical subject, and whose verb is in the imperative.

This type of sentence used to express suggestion, order, request or invitation. It carries the falling intonation.

(Randolph Quick Sidney Green Baum (2000:190))

Eg:

Sit down, please!

Be quite!

#### 1.2.4. Exclamations

Exclamations are sentences, which have an initial phrase introduced by “what” or “how”, without inversion of subject and operator.

This type of sentence used to express feelings such as compliment, surprise, attitude or opinion.

It carries the falling intonation

(Randolph Quick Sidney Green Baum (2000:190))

Eg:

What a naughty boy he is!

How well everyone played!

## 2. An overview of English question

### 2.1. What is the question?

Questions are sentences marked by one or more these three criteria:

- The placing of the operator immediately in front of the subject.

Eg : Will John speak to the boss today?

- The initial positioning of an interrogative or Wh-element.

Eg: Who will speak to the boss today ?

- Rising intonation

Eg: You will speak to the boss ?

(Randolph Quick Sidney Green Baum (2000:190))

## 2.2. Classification of question

### 2.2.1. Yes-No questions

Yes-No questions are usually formed by placing the operator before the subject and giving the sentence a rising intonation.

Eg: Has the boat left ?

If there is no item in the verb phrase that can function as operator, “do” is introduced as with negation.

(Randolph Quick Sidney Green Baum (2000:191))

Eg: I like coffee ~ **Do** you like coffee?

Again as with negation, lexical “be” acts as operator; in BrE as this is often true or “have” also informally “got” is added.

Eg: John was late ~ **Was** John late ?

He has a car ~ Does he has a car ? (esp AmE)

Has he got a car ? (esp BrE)

There are five main types of Yes-No question:

- General Yes-No question
- Tag question
- Declarative question
- Exclamatory question
- Rhetorical question

### **2.2.2. Wh-questions**

Wh-questions are formed with the aid of one of the following interrogative words(or Q-words): who , whom, whose, what, which, when, where, how, why.

(Randolph Quick Sidney Green Baum (2000:195)

As the rule:

- (1) The Q-element (i.e. clause element containing the Q-words) generally comes first in the sentence.
- (2) The Q-words itself takes first position in the Q-element

Eg : Who opened my letter ?

(Q-word)

How many people are there in your family ?

(Q-element)

Wh-question carries the falling intonation and generally has subject operator inversion.

### **2.2.3. Alternative questions**

Alternative questions can be formed with the subject operator inversion together with at least two options to be chosen which are coordinated by “or” with or without use of “Wh-word”.

There are two types of alternative questions, the first resembling a Yes-No question.

Eg: Do you like oranges or apples ?

The second resembling a wh-question

Eg: Which countries do you like to travel? Australia or England ?

### **3. Intonation**

#### **3.1. What is intonation ?**

There is no language in the world, which would be regarded as entirely monotonous. In the process of speaking, a syllable, a word, a sentence is pronounced with the variation in pitch. Only in very unusual situations, we speak with a pitch of the voice, which does not change. Various approaches to a definition of intonation, which appeared through out the history, tried to present a precise explanation of intonation. However, according to Peter Roach (1991, p.133) there is no completely satisfactory definition of intonation, but any attempt at a definition must recognize that the pitch of the voice plays the most important part.

Firstly, intonation is about how we say things, rather than what we say. Without intonation, it is impossible to understand the expressions and thoughts that go with words. Listening to somebody speaking without paying attention to the words: the “melody” you hear is the intonation.

Secondly, intonation is also the system of levels (rising and falling) and variations in pitch sequences within speech.

Thirdly, in English Dictionary – with Multi- Lingual Search, noun intonation has four definitions:

- The rise and fall of the pitch of the voice in speech. Thesaurus: inflection, cadence, modulation, tone, accentuation.
- The opening phrase of a plainsong melody.

- An act of intoning.
- The correct pitch of musical notes.

Fourthly, in the American Heritaged Dictionary of the English language, noun intonation also has four definition related to different fields, such as:

- a, The act of intoning or chanting.
  - b, An intoned utterance.
- A manner of producing or uttering tones, especially with regard to accuracy of pitch.
  - Linguistic: the use of changing pitch t convey syntactic information: a questioning intonation.
  - The use of pitch characteristic of a speaker or dialect.
  - Music: the opening phrase of a plainsong composition sung as a solo part.

Fifthly, the term intonation refers to the way the voice goes up and down in pitch when we are speaking .It is fundamental part of the way we express , our own thoughts and it enables us to understand those of others. It is an aspect of language that we are sensitive to, but mostly at an unconscious level. We perceive intonation, understand it and use it without having to examine the intricacies of everything we say or hear.

Moreover, according to Rebecca M.Dayer, intonation is the melody of speech, the changes in the pitch of the voice overtime. Intonation is fundamentally different from the other aspects of the speech that we have talked about. Consonant, vowels, and stress have no meaning apart from the words they belong to.

Intonation, on the other hand, can convey meaning directly. Besides being closely connected to grammar and words, it can express a speaker's

emotions(anger, surprise), relationship to the listener (polite, superior),and attitude toward what he or she is saying (serious, joking).

Finally, according to J.D.O'Connor: "... We can say a word group definitely or we can say it hesitantly, we can say it angrily or kindly, we can say it with interest or without interest, and these differences are largely made by the tunes we use adds something to the words, and what it adds is the speaker's feeling at that moment; this way of using tunes is call intonation."

Among these definitions above, the definition raised by O'Connor is considered the best one because of its simplicity.

### **3.2.The roles of intonation.**

The division of longer utterances into grammatically relevant word groups is one of the roles of intonation. A second is the use of different tunes, different patterns of pitch, for grammatical purposes. For example:

Eg:*You can have beans or cabbage.*

(J.D.O'Connor & G.F.Arnold(1973:4)

may mean: "There are beans and cabbage and nothing else; you must choose between them." Or it may be that the beans and cabbage are simply examples and there may be other vegetables too. In the first case the voice rises on *beans* and falls on *cabbage*, and this is marked as the limited choice. In the second, the voices rise on both *beans* and *cabbage* and it is then clear that these are simply example. In "*Didn't you enjoy it?*" if the voice rises at the end it is simple question; but if is falls at the end the sentence is an exclamation, meaning "You enjoyed it enormously, didn't you?"



Apart from these two clearly grammatical roles of intonation there is also a third and very important one, that of expressing *the speaker's attitude, at the moment of speaking, to the situation in which he is placed*. Our example of *Thank you* illustrates this: if the voice falls we express genuine gratitude, but if it rises we sound rather casual. This is not a grammatical difference; it is a difference in the attitude of the speaker, and every utterance we make contains in its intonation, some indication of this attitude. Clearly, the speaker's words and grammatical structures are also used with the intention of expressing his attitude; but intonation gives additional information; that is why different actors can give such widely varying interpretations of the same role in a play. We may regard the words as a rough guide to the meaning, and the intonation as giving greater contribution to the whole than does the verbal structure; indeed the intonation without words would give a very vague impression of the total meaning. Nevertheless, it does provide important information which is not contained in any of the other features of utterances, and without this additional information there would be many more imprecisions and ambiguities in English speech than in fact there are.

To describe exactly the attitude, which is given pitch pattern expresses, is not always easy, for the very good reason that such attitudes are more often conveyed in tunes than in words, so that the words are not readily available. It is the difficulty that writers are constantly facing, and one measure of a writer's success is his ability to solve the problem of suggesting the exact meaning he has in mind even though he has no direct method of conveying intonation. The English speaker learns by experience from earliest childhood

what attitudes are linked with the various tunes he hears and uses, but he would be hard put to it to explain them.

### 3.3. Intonation language and tone language

There are many languages in which the tone can determine the meaning of a word, and changing from one tone to another can completely change the meaning. The Chinese language are like this and so are many others in South-East Asia such as Thai, Vietnamese and America. For example, in Mandarin Chinese “**ma**” :said with a level tunes means “**mother**” but “**ma**”: with a rising tune means “**horse**” .Languages such as the above are call “**tone languages**”.

English is, of course, not a tone language. “Tone languages in which substituting one distinctive tone for another on a particular word or morpheme, or in some aspects of its grammatical categorization. English is one of the languages that do not use tone in this way though tones or pitch differences are used for other purposes, such languages are sometimes called “**intonation languages**”.

English is a stress language. Tonal language differs from the stress or non tonal languages like English where pitch does not have those same functions (Katamba 186). In a stress language, tone can be used to convey an attitude or change a statement into a question. The function of the tone is different in tonal languages. By using a different tone for one word, the meaning of that word can be dramatically changed. For example, in Vietnamese language, the two letters word “**ma**” can have many meanings depending upon the tones used in its production.

Word	Meaning
ma	ghost
má	mother
mạ	rice seed

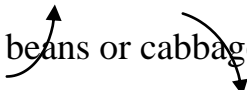
In short, as has been shown, there is tremendous diversity in the way that different languages around the world are spoken. Using the same speech features, they are each able to create their own unique way of communicating.

### 3.4. Function of intonation

#### 3.4.1. Grammatical function

Apart from the role of intonation which is expressing the speaker's attitude, at the moment of speaking, to the situation in which he is placed, there is another and also very important one that of using different tunes, different patterns of pitch for grammatical purposes. For example:

You can have beans or cabbage?



(J.D.O'Connor & G.F.Arnold(1973:4)

may mean: "there are beans and cabbage and nothing else; you must choose between them". On the other hand, it may be that the beans and cabbage are simply examples and there may be other vegetables too. In the first case, the voice rises on "beans" and falls on "cabbage", and this is marked as a limited choice raises on both "beans" and "cabbage" and it is then clear that these are simply examples. In "Didn't you enjoy it?", if the voice rises at the end it is a simple question, but if it falls at the end the sentence is understood as an exclamation meaning "You enjoyed it enormously, didn't you?"

Many attempts have been made to show the connections between intonation patterns and particular types of grammatical structure by many famous writers like Crystal, J.D O'Connor, Dorothy M.Chun ( University of California, Santa Barbara), Peter Roach, Scarecrow ...etc. I would like to adopt Roach's categories which, for the sake of simplicity, include the semantic function within the grammatical one.


According to Peter Roach, the grammatical function of intonation as: " The listener is better able to recognize the grammar and syntactic structure of what

is being said by using the information contained in the intonation: for example, such things as the placement of boundaries between phrases, clauses or sentences, the difference between questions and statements and the use of grammatical subordination may be indicated. This has been called Grammatical function of intonation.”

There are some grammatical functions of intonation:

- The role of intonation is distinguishing kinds of sentences.

Eg: The price is going up.

If the intonation is falling, (The price is going ) the sentence can be said to be a statement. It gives information that the price is increasing. With rising intonation, (The price is going up), the sentence can be considered as a question which shows a purpose, and the speaker wants to confirm the information again.

- Intonation helps decide the answer for tag question.

Eg: You are a teacher, aren't you ?

In the example, the question tag is “aren't you”; when it has falling intonation, the implication is said to be that the speaker is comparatively certain that the information is correct, and simply expects the listener to provide information, while the rising tone is said to indicate a lesser degree of certainty, so the question tag functions more like a request for information.

- Intonation helps the speaker produce a precise utterance.

Eg: Those who sold quickly made a profit.

This sentence can be said in least two different ways. The first way is “Those were sold quickly /made a profit. It means “A profit was quickly made by those who sold.” It clear that the difference caused by placement of the tone – unit boundary results in differences in meaning.

### 3.4.2. Attitudinal function

According to Peter Roach: “Intonation enables us to express emotions and attitudes as we speak, and this adds a special kind of “**meaning**” to spoken language. This is often called the attitudinal function of intonation”.

Many writers have expressed the view that intonation is used to convey our feelings and attitudes, for example, the same sentence can be said in different ways, which may be labeled “angry”, “happy”, “grateful” and so on. It has also been widely observed that the form of intonation is different in different languages, for example, the intonation of languages such as Swedish, Italian or Hindi is instantly recognizable as being different from that of English. Not surprisingly, it has often been said that foreign learners of English need to learn English intonation—some have gone further than this and claimed that, unless the foreign learner learns the appropriate way to use intonation in a given situation, there is a risk that he or she may unintentionally give offence, for example, the learner might use an intonation suitable for expressing boredom or discontent when what is needed is an expression of gratitude or affection. This misleading view of intonation must have caused unnecessary anxiety to many learners of the language.

We can isolate three distinct types of suprasegmental variable: sequential, prosodic and paralinguistic.

- Sequential:

These components of intonation are found as elements in sequences of other such elements occurring one after another (never simultaneously). These are:

- i. pre-heads, heads, tonic syllables and tails (with their pitch possibilities)
- ii. pauses
- iii. tone-unit boundaries

- Prosodic

These components are characteristics of speech, which are constantly present and observable while speech is going on. The most important are:

- i. width of pitch range
- ii. key
- iii. loudness
- iv. speech
- v. voice quality

- Paralinguistic

Within tone, for example, most books agree on some basic meanings, here are some examples:

- i. Fall

Finally, definiteness:      That is the end of the news.  
I'm absolutely certain.  
Stop talking.

- ii. Rise

Most of the function attributed to rises are nearer to grammatical than attitudinal, as in the first three examples give below; there are included here mainly to give a fuller picture of intonation function.

General questions:      Can you help me?  
Is it over?  
Listing:      Red, brown, yellow or blue.

(fall is normal on the last item)

“More to follow”:  
I phoned them right a way.

(and they agreed to come)

You must write it <sup>↑</sup>again.

(and this time, get it right)

Encouraging: I will not <sup>↑</sup>hurt.

iii. Fall- rise

Uncertainty, doubt: You may be right.

It is possible

Requesting: Can I buy it?

Will you blend it to me ?

iv. Rise-fall

Surprise, being impressed:

You were first.

All of them

(Peter Roach (1991:187))

### **3.5. Some major intonation features**

#### **3.5.1. Stress**

This section addresses the notion of stress in words as perceived in connected speech. In addition, the existence and discovery of tonic stress is discussed, and the major types of stress are explicated. Four major types of stress are identified:

- unmarked tonic stress
- emphatic stress
- contrastive stress
- new information stress



An important prosodic feature, 'stress' applies to individual syllables, and involves, most commonly, loudness, length, and higher pitch (Roach, 1983:73). Each of these features may contribute in differing degrees at different times. Stress is an essential feature of word identity in English (Kenworthy, 1987:18). It is evident that not all syllables of a polysyllabic English word receive the same level of stress, in connected speech, usually two levels of stress appear to be perceptible, to non-native speakers in particular, regardless of the number of syllables: stressed and unstressed (Linefeed, 1973; Kenworthy, 1987). What is known as the primary stress is regarded as the stressed syllable while the rest, secondary, tertiary, and weak, are rendered as unstressed syllables.

At the clausal level, normally, words that carry higher information content in the utterance are given higher stress than those carrying lower input (information) and those that are predictable in the context. It is generally the case that one word is stressed more than any other since it possesses the highest information content for the discourse utterance, that is, it informs the hearer most. The group of word English is described above are largely from what is called 'content' words as opposed to 'function' words. Content words are nouns, verbs, adjectives, and adverbs while function words are articles, prepositions, conjunctions, and modal auxiliaries. Furthermore, it is content words that are polysyllabic, not function words. This classification conforms to grammatical considerations. The classification we present here from a suprasegmental viewpoint that is based on being stressed or not, is slightly different from that of grammar. Consider the following:

Content/ stressed word	Function/Unstressed words
Verbs	Modal auxiliaries

Nouns	Articles
Adjectives	Conjunctions
Adverbs	Prepositions
Question words	Pronouns
Prepositional adverbs	
Negatives	

In other words, the items on the left hand column are stressable in unmarked utterances whereas the ones on the right column are not. In addition, there are four major types of stress.

### 3.5.1.1. Tonic stress

An intonation unit almost always has one peak of stress, which is called “tonic stress”, or “nucleus”. Because stress applies to syllables, the syllable that receives that tonic stress is call “tonic syllable”. The tonic stress is usually preferred to refer to this kind of stress in referring proclaiming and reporting utterances final position. Consider the following, in which the tonic syllable is underlined.

Eg: I’m going to LONdon.

(Ladefoged (1926:99))

### 3.5.1.2. Emphatic stress

One reason to move the tonic stress from its utterance final position is to assign an emphasis to a content word, which is usually as a modal auxiliary, an intensifier, an adverb, ect. Compare the following example:

i. It was **V**ery **B**Oring. (unmarked)

ii. It was **VE**ry boring. (Emphatic)

(Ladefoged (1926:99))

### 3.5.1.3. Contrastive stress

In contrastive context ,the stress pattern is quite different from the emphatic and non-emphatic stresses in that any lexical item in an utterance can receive the tonic stress provided that the contrastively stress item can be contrastable an that universe of speech .No distinction exists between content and function words regarding this. The contrasted item receives the tonic stress provided that it is contrastive with some lexical element(notion) in the stimulus utterance. Syllables that are normally stressed in the utterance almost always get the same treatment they do in non-emphatic contexts. Consider the following examples:

a. Do you **like this** someone or **THAT** one ?

b. I like **THIS** one.

(Ladefoged (1926:99))

### 3.5.1.4. New information stress

In a response given to a wh-question, the information supplied, naturally enough, is stressed, that is, it is pronounced with more breath force, since it is more prominent against a background given information in the question. The concept of new information is much clearer to students of English in responses to wh-questions than in declarative statement.

Eg: What is your **NAME** ?

My name's **GEORGE**.

(Ladefoged (1926:99))

Regarding the significance of new information declarative statements:

“In general, new information is more likely to receive a tonic accent material has already been mentioned. The topic of the sentence is less likely to receive the tonic accent than the comment that is made on the topic”

(Ladefoged (1926:100)

### **3.5.2. Tune shapes**

English intonation is English: it is not the same as the intonation of any other languages. Some people imagine that intonation is that same for all languages, but this is not true. We must learn the shapes of the English tunes, the meanings of the English tunes too, because they are important.

The shape of a tune is decided partly by the number of important words in the group and partly by the exact attitude, you wish to express. Important words are the words, which carry most of the meaning in a words group, for example, suppose in answer to the question “How was John?” you say: “He was in an appalling bad temper.” The first your words are not especially helpful to the meaning, not important, but the last three words are important. When speaking, first five syllables have low pitch; then there is a jump to the stressed syllable of “appallingly” and the next two syllables are on the same rather high pitch, then “bad” is the little lower and “temper” glides down ward from the stressed to the unstressed syllable. Thus, an important word always has a stressed syllable and usually has a change of pitch connected to it.

Different researches find out different tones, namely, Crystal (1969) and Ladefoged (1982) identify four basic tones(fall, rise, rise-fall and fall-rise) while Brazil et al (1980) and Roach(1983) endorse five tones (fall- rise, rise-fall, fall, rise and level) whereas Cruttenden (1986) recognizes seven tones (high-fall, low-fall, high-rise, low-rise, fall-rise, rise-fall, mid-level). In my paper I would like to adopt four tones that Connor mentioned in better English pronunciation because in my opinion, those four tunes are basic and necessary for English speakers to make their English sound like English.

### **3.5.2.1. The Fall Tune-The Glide-Down**

In the shortest word-groups, where we use just one important word, the falling tune consists of a fall in the voice from a high pitch to a very low one. The fall is on the stressed syllable, on more than one syllable, the voice falls within the stressed syllable or it jumps down from that syllable to next, and unstressed syllables at the end are all very low. If there are other words following the fall, they may still have stress, but they are still said on that very low pitch, just like the unstressed syllables.

When there is more than one important word in the group. The last one has the fall but their others are treated different: The stressed syllable of the first important word is a little lower and any unstressed syllables following it are the same pitch, the fall start at the same. Pitch as the syllable just before it.

In groups with more than three important words the stressed syllable of each one is lower than the one before, this is why we call, the tune the Glide-Down .If there are any unstressed syllables before the stressed syllable of the first important word, these are all said on a rather low pitch. In addition, any stressed syllable near the beginning, which belongs to a word, which is not important, is said on this same rather low pitch, however, these low syllables at the beginning are not at the lowest possible pitch like the ones at the end, but they must be lower than the high pitch which follows.

### **3.5.2.2. The first rising tune –the Glide- Up**

The Glide-Up is just like the Glide-Down except that it ends with a rise in the voice instead of a fall. Both important words before the rise are treated exactly as in the Glide-Down. Notice that the stressed syllable of the last important word is low and that the voice jumps up to the unstressed syllable so the following unstressed syllable is a little higher, and the last one of all being on the same fairly high.

### **3.5.2.3. The rising tune-the Take-off**

Take-off also ends with a rise in the voice like the Glide-Up, but any words and syllable before the rise are low. The rise, as in the Glide-Up, either takes place on one syllable, it is spread over several syllable. Before the rise any stressed word is felt to be important, even though there is no change of pitch. All the syllables before the rise are said on the same low pitch as the beginning of the rise; they must not be higher than this, or you will have the Glide-Up instead of Take-off.

### **3.5.2.4. The falling-rising tune-the Dive**

The Dive consists of a fall from rather high to low and then a rise to about the middle of the voice. This Fall-rise is connected with the stressed syllable of the last important word, like the fall and the rise of the other tunes. But it is only completed on the syllable if that syllable is final in the group. If there is one or several syllables following, the fall and the rise are separated. The fall is on the stressed syllables of the last important word and the rise on the last syllable of all. Words or syllables before the fall are said in the same way as for the Glide-Down and Glide-Up. Notice that the fall of the fall-rise is always from a fairly high note.

## CHAPTER 2: INTONATION IN ENGLISH QUESTIONS

### 1. Intonation in English questions


The definition of English question is mentioned in the previous chapter. Therefore, the intonation in subclasses of question will be mentioned in this chapter. As mentioned above, questions are classified into three subclasses: Yes-No questions, Wh-questions and Alternative questions.

#### 1.1. Yes-No questions

The definition of Yes-No questions have been mentioned above. Subclasses of Yes-No questions will be focused in this part. There are five subclasses of Yes-No questions.

##### 1.1.1. General Yes-No questions

A general Yes-No question is the one which has the general form of Yes-no question, the Yes-No question requires an answer Yes or No and gives the rising intonation.

Eg: Have you got a minute? 

(Marianne Celce-Murcia, Donna M. Briton, and Janet M. Goodwin (1996:187)

General Yes-No questions can also be General Yes-No question with positive orientation or negative orientation. General Yes-No question with positive orientation can be formed with the use of assertive word and can help to express the expectation of the speaker that is positive (it means the speaker expects the answer is “Yes”).

Eg: Did **someone** call ~~last night~~? 

(I suppose that someone called ~~last night~~) 

Would you like **some** coffee?

(I suppose that you like some coffee)

(Marianne Celce-Murcia, Donna M. Briton, and Janet M. Goodwin (1996:187)

General Yes-No question with negative orientation can be formed with the use of negative words with or without non-assertive word, and it can help to express the expectation of the speaker which is a disagreement with a negative sentence (It means the speaker expect the answer is “No”)

Eg: Did anyone call ~~last~~ night?

Did you go nowhere ~~last~~ night?

From all above, we can come to conclusion that rising intonation is used largely in Yes-no question.

### 1.1.2. Tag questions

Structurally, a tag question is composed of two components. One of which, often the first component, is the statement and the other is the tag, which has the opposite verb form to that of the statement.

Eg: John recognized you, didn't he ?

In the tag question, a positive statement is usually accompanied by a negative tag. A negative statement is normally accompanied by a positive tag.

Semantically, a tag question is composed of assumption and expectation that are largely dependent on the intonation used by speaker.

If a rising intonation is used, the expectation is neutral whether the assumption is negative or positive.

(Marianne Celce-Murcia, Donna M. Briton, and Janet M. Goodwin (1996:189)

Eg: He likes his job, ~~doesn't~~ he ?

(I assume that he does not like his job, but I am not sure)

If a falling intonation is used, the expectation is positive if the assumption is positive and the expectation is negative if the assumption is negative.



(Marianne Celce-Murcia, Donna M. Briton, and Janet M. Goodwin (1996:189)

Eg: You really want to buy a new house, ~~don't~~ you?

From all presented above, the intonation of tag question sometimes, make confused for the learners because of two different possibilities. So to simplify we have to remember that:

- The speaker is certain of what he says. He expects the other person to agree with him. The voice falls on the question tag.

Eg: He passed the exam, didn't he?

- The speaker is not certain. He is asking for information. The voice rises on the question tag.

Eg: It is Tuesday today, ~~isn't~~ it ?

Bower et al also have the same idea about intonation in tag question. He wrote: "...Moreover even eight out of the ten textbooks demonstrate the difference in meaning between tag questions with a rising tone and those with falling tone. According to Bower et al (1998:8) when you are not convinced of the fact and ask about it, a rising tone is at the end of Tag questions, and you are convinced and demand agreement, a falling tone is utilized."

The meaning of the same sentence differs depending on the intonation used.

Eg: You finished that work, ~~didn't~~ you?

(Suspending judgment and asking)

You finished that work, ~~didn't~~ you?

(Convinced and demand agreement)

(Marianne Celce-Murcia, Donna M. Briton, and Janet M. Goodwin (1996:189)

### **1.1.3. Declarative questions**

A declarative question is an exceptional type of Yes-No questions identical in form to a statement, except for the final rising question intonation. I may need an answer.

Eg: You've got the explosive ?

He didn't finish the race ?

(Rebecca M. Dayer (2002:198)

On the other hand, we also have another way to discuss intonation in declarative questions by borrowing the idea of Sakai et al author and Ishii et al, (1998:56) who point out that rising tones are employed when expressing emotion such as surprise, etc, and when asking by means of declarative sentences(declarative questions).

Eg: You really like that man?

You told him to come back by six?

(Rebecca M. Dayer (2002:198)

### **1.1.4. Exclamatory questions**

A exclamatory question in form, but is functionally like an exclamation. The most characteristic type is a negative Yes-No question with a falling instead of rising intonation.

Eg: Hasn't she grown?

Wasn't it a marvelous concert?

These invite the listener's agreement to something on which the speaker has strongly positive feelings.

(Rebecca M. Dayer (2002:198)

### 1.1.5. Rhetorical questions

A rhetorical question is one which functions as a forceful statement. Unlike exclamatory questions, these rhetorical questions usually have the normal rising intonation of a Yes-no question.

More precisely, a positive rhetorical question is like a strong negative assertion, while a negative question is like a strong positive one.

Eg:

Positive: Is that a reason for despair?

(Surely, that is not a reason.)

Negative: Is no one going to defend me?

(Surely, someone is going to defend me.)

There is also a rhetorical Wh-question, which is equivalent to a statement in which the Q-element is replaced by a negative element. Again, the intonation is that of an ordinary Wh-question; expect that a rising-falling tone is likely.

Eg: Who knows? (Nobody knows)

What difference does it make? (It make no difference)

(Rebecca M. Dayer (2002:199))

### 1.2. Wh-questions

Wh-question can be formed by placing Wh-word or question-word at the beginning, following by the subject operator inversion and said with the falling intonation.

This kind of questions is question is used to question on different parts of sentence. (It seeks for a piece of intonation)

Eg: What do you want?

How did you open it?

Consider the following sentences where the intonation is marked, as we have done up to now.

What time does your train leave? (1)

What time does your train leave? (2)

(Rebecca M. Dayer (2002:88))

With the different intonation, there exists a different meaning in the same sentence. The difference can be explained like: “A key feature of intonation is that we, as speakers, can use it to indicate to our listener what we think is new information in a conversation and what is old, or already shared, information...”

The first example shows a question asking for confirmation of something the speaker thinks he has already been told.

These clues above demonstrate that information with “who, what, where...” have falling intonation if being asked for the first time.

What about Wh-questions but they are not information question? Do they share the same rule of information question being asked for the first time? This question will be solved in the next part.

### 1.3. Alternative questions

Alternative questions can be formed with subject operator inversion together with at least two options to be chosen which are coordinated by “or” with or without the use of “Wh-word.”

Eg: Can she speak Japanese, Chinese or French?

There are 3 kinds of Alternative question: Common Alternative question, Alternative plus Yes-No question and Alternative plus Wh-question.

### 1.3.1. Common Alternative questions

Common Alternative questions are formed with subject operator inversion and said with the rising intonation as each option before “or” and the falling intonation in the end.

In order to answer it, one of the options given must be chosen.

Eg: Would you like some tea or coffee?

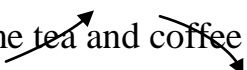
(Ann Bauker(2004:46)

And the answer must be either “Tea, please.” or “Coffee, please.”

### 1.3.2. Alternative plus Yes-No questions

This kind of Alternative question can be called “Open choice alternative questions”, it means that the listener has a free choice of the alternatives being offered. It is unclear whether other options are available, but the listener is given the chance to reject all of the alternatives.

In the other words, we may say in the answer either one of the options can be chosen or not, if one of the options is chosen the answer begins with “Yes”; if we do not choose any, the answer begins with “No” and a new option must be provided. This kind of question uses only the rising intonation at the end.

Would you like some  tea and coffee ?

(Rebecca M. Dayer (2002:88)

The answer can be either “Yes, tea please” or “No, I’d like some water.”

Therefore, the pattern of Common Alternative Question contrasts both in intonation contour and meaning with the open-choice alternative question.

Compare:

Are you going to pay with Master Card or Visa? 

(Are you going to pay with a credit card?)

Are you going to pay with Master Card or Visa?

(Which credit card is going to pay with Master Card and Visa?)

A study on intonation in Japanese school would help us conclude the connection between intonation and alternative question: "In alternative question which ask someone to choose between two alternatives a set of a rising tone before "or" and falling tone is used at the end of the sentence and in alternative questions which have some ulterior choice a rising tone is employed at the end of the sentence." Let consider the following sentences:

a. Would you like tea and coffee?

(Which would you like tea or coffee?)

b. Would you like tea or coffee?

(How about something to drink like tea or coffee?)

(Rebecca M. Dayer (2002:88)

In 1. We studied intonation and Yes-No questions and now, we have already talk about intonation and two first kinds Alternative question.

Alternative question differs from only in intonation: instead of the final rising tone, it contains a separate nucleus for each alternative: a rise occurs on each item in the list, except the last, on which these is fall, indicating that the list is complete. The difference of intonation between alternative and Yes-No questions is important, in contrast between these replies indicates.

Alternative:

A: Shall we go by BUS or TRAIN?

B: By Bus

Yes-No :

A: Shall we go By bus or train?

B: No, let take the CAR.

(Rebecca M. Dayer (2002:89))

### 1.3.3. Alternative plus Wh-question

Alternative plus Wh-question is similar to the common. Alternative in term of intonation and the answer but different because of the use of “w-word.”

Which ice cream would you like? Chocolate, vanilla or strawberry?

The answer may be either: “Chocolate, please.”

“Vanilla, please.”

“Strawberry, please.”

(Rebecca M. Dayer (2002:90))

## 2. Attitudinal functions of the intonation and English question

### 2.1. Yes-No questions

#### 2.1.1. The High Drop

Yes-No questions asked with the High Drop are put formed as suggestions or as subjects for discussion and decision. The difference is that the Low Drop sounds more serious, whereas the High Drop sounds **lighter and less urgent**. Often enough the speaker puts the question so that he may answer it himself negatively; he may therefore sound skeptical about the result.

Eg: A: John says he’s got an alibi

B: Can he prove it?

(J. D. O’Connor and G. F. Arnold(1961:89))

Using a High Drop on “prove” the whole question of B means that B doubt whether John has an alibi or not. But when a Low Drop places on “prove” that sentence doesn’t share the same meaning as above, in this circumstance B urges A to give out A’s evidence about what is so called “alibi.”

Besides, when question tags used as independent comments with High Drop, does it sound the same as when they are used with the Low Drop? We should pay attention to 2 examples:

Eg 1: I have just come back from Paris. – Have you?

Eg 2: I have just come back from Paris. – Have you?

While in the first example the speaker sounds lack of interest or hostility, in the second example, the speakers sound interested and not hostile at all.

Thus, question tags have the High Fall nuclear tone used as independent comments, these phrases express **mid surprise but acceptance of the listener’s statement.**

Eg: A: I like it here.

B: Do you?

B means that he is glad of that. He thought A might not.

### 2.1.2. Low-Bounce

The Low Bounce is the most common way of asking Yes-No question.

Eg: Are you coming with us?

By using Low Bounce, speaker displayed **genuine interest** inviting another person to go with them.

They expect the answer is “yes” from listener. Through the intonation, the listener realizes the speaker’s enthusiasm. Imagine that the Low Bounce is this example is replaced by the Low Drop. At that time, the speakers tend to give a serious suggestion rather than an interested invitation.



### 2.1.3. The Take-off

Such questions about invariably express “disapproval or skepticism” and should only be used where this is appropriate.

Eg: A: I am sorry now that I did it.

B: Are you really sorry?

A question of B implies that he doubt whether A truthfully felt sorry or not.

When used as independent comment, question tags said with the Take-off show exactly the same disapproval and skepticism.

Eg: A: I saw you on Wednesday.

B: Didn't you?

This example proves that speaker was not sure about the time they meet each other. In his memory, it was either Tuesday or Wednesday, he could not remember exactly. Unlike question tags used in conjunction with preceding statement having the Low Drop and High Drop, question tags having the Take-off do not demand the listener to agree with the speaker but to give his opinion, the answer may be “yes” or ”no” it depends on the listener’s view.

Eg: He didn't look ill, did he?

She has probably not seen the man concerned, or at any rate not completely made up her mind about his niceness, since she is genuinely concerned to have the listener’s view, whereas when he says:

He did not look ill, did he?

She almost certainly of has met the man and formed on opinion about host niceness, and is demanding confirmation that opinion by the listener.

Moreover, in some special cases where the question tags “will you, won't you, would you?” are used after imperative forms, for instance:

Come and sit down, won't you?

Take-off it used to explain that the command is in fact a form of invitation.

#### 2.1.4. The Switchback

In Yes-No question, the effect of the Switchback is of “astonishment”, as if the speaker can hardly believe his ears.

Eg: A: Diana is going to David's wedding?

B: Is she going?

(J. D. O'Connor and G. F. Arnold(1961:71)

With the Switchback, the speaker (B) expressed his astonishment of what he heard. He never thought Mary is going to the wedding because Mary and Peter were old-flames each other. B is surprised. By using the Switchback, the listener (A) could see B's attitude and A shall give the answer to confirm information again.

Next, let's see another example:

Teacher: How many students prepared homework today?

Students: There are five students.

Teacher: Five?

In this example, the teacher used the Switchback to ask students. She was very astonished because there are only five students prepared the homework. Basing on the intonation, teacher wants to know the reason. Due to the Switchback, the students can be easy to realize the teacher's attitude. She is not satisfactory. And the students have to try in the next time.

On the other hand, in Yes-No question wherether is only one word to be accented; the Switchback is used in a way reminiscent of the Take-off in

similar questions. The possible disapproval of the Take-off is minimized, and surprised or interest are dominants.

(J. D. O'Connor and G. F. Arnold(1961:71)

Eg: John loves Jane - Does he?

When hearing the news, the speaker was very surprised and then interested in it. He does not think John loves Jane but it is the truth now. By using the Switchback in question, the speaker could display his emotion without saying anything.

### 2.1.5. The Low Drop

As we have already said the most common way of asking Yes-No questions is with the Low-Bounce. When the Low Drop is used, the question is put forward as “serious suggestion” or as a subject for “urgent discussion.”

(J. D. O'Connor and G. F. Arnold(1961:50)

Eg: Well, couldn't we borrow some money?

Talking with the Low Drop, the speaker wants to give a suggestion or give a solution to the problem. They may lack money and they have many ways to get money but that moment, “borrow some money” can be a good way. They can agree or disagree.

Next, let's see the following example:

Shall we postpone it till Tuesday?

In this example, it is a discussion. The speaker and his friends want to make their minds when they go. Therefore, with the Low Drop the listener could understand that is a solution given to everyone to discuss. The final answer may be Monday, Tuesday, Wednesday or so on but Tuesday occurred in their discussion.

Moreover, the Low Drop is also used when we are trying to keep someone to

the point, to make him give a straight answer to a straight question.

(J. D. O'Connor and G. F. Arnold(1961:50)

Did you see him on Sunday?

In this example, the speaker goes straight to the problem. By using the Low Drop, the listener can understand the speaker expects an answer right now.

On the other hand, question beginning with “will you...” are more often than not imperative and very strong ones at that.

Eg: Will you be quite?

Will you stop pestering me?

In this case, it would be a bold child who would dare to answer either question.

With negative questions of this kind the Low Drop gives purely exclamatory effect.

Eg: Isn't it wonderful?

(J. D. O'Connor and G. F. Arnold(1961:51)

It is clear that this example's like an exclamatory question because of using the Low Drop. The speaker's emotion was very nice. He felt interested and shouted: “it is wonderful”. Due to Low Drop the listener can see clearly that speaker's emotion and of course, the speaker expects the agreement from the listener.

What's about tag question with the Low Drop?

For the tag questions such as isn't it? Won't there? Oughtn't you? In the example below - the Low Drop is used when the preceding word group also ends with a Low Fall nuclear tone and when the speaker is “demanding agreement” from the listener.

Eg: What is a beautiful day, isn't it?

There'll be seven of us, won't there?

(J. D. O'Connor and G. F. Arnold(1961:52)

All these questions require the answer “yes” from the listener. Furthermore, question tags are also independently as comments on statements made by other speaker. If the Low Drop is used in these circumstances, it conveys either “lack of interest or hostility”.

Eg: A: I have just come back from Paris.

B: Have you?

(J. D. O'Connor and G. F. Arnold(1961:52)

The Low Drop is placed on the question tag helps the speaker express his lack of care with the information he has got. His friend has just come back from Paris and he did not care about it. Basing on the intonation, the listener can realize the speaker's attitude to information. In addition, the listener can understand the relationship between the listener and the speaker is not good.

In contrast, if the High Fall is used for such comment, the speaker sounds interested and not hostile at all.

## 2.2. Wh-questions

### 2.2.1.The High Drop

The High Drop is described as “now imagine a parachutist descending from a great height and finally landing: High Fall.”

The High Drop is probably the most common way of asking Wh-questions. While with Low Drop these questions sound serious and urgent, High Drop makes these questions sound **brisk, businesslike, considerate, not unfriendly.**

Eg: What's the time?

When did you arrive?

(J. D. O'Connor and G. F. Arnold(196:55)

It's clear that the High Drop placed on a nuclear syllable( i.e. "time" and "arrive"), listeners feel it is such a friendly way of asking these questions from the speakers and of course that attitude of speakers encourage listeners to express what they want to say.

What is the first example like if we replace Low Drop instead of High Drop on "time"-a nuclear syllable? It is better to put the question. "What's the time?" in a situation in which a mother was very angry with her daughter who went out with her boyfriend and came home at midnight.

If there is no head and the High Fall nuclear tone occurs on the Wh-word; there is no detachment or flatness as with the Low Drop. On the contrary, the question sounds **bright and interested**.

For example:

I saw the Queen today. Where?

I know an easy way to do it. But how?

(J. D. O'Connor and G. F. Arnold(1961:55)

Even though there is only a very short question, it does not hurt listener's feeling; in contrast, he /she will be willing to continue the story because of the existing of High Drop at that Wh- question.

### 2.2.2. Low Bounce

The Low Bounce is described as "first you hold ball at arm's length high in the air : High head. Then, when you have thrown it to the ground, it rebounds into the air "Low Rise."

(J. D. O'Connor and G. F. Arnold(1961:40)

By using the Low Bounce with Wh-questions, the speaker seeks to establish a bond with the listener, to show interest not only receiving the information

asked for but also in the listener himself. Since this tone group avoids the possible sternness of the Low Drop and the brisk, Businesslike attitude of the High Drop, it is very common way of asking these questions of young children. Among adults too it is often used for an opening question, when the speaker wants to make it absolutely clear that his enquiry is a friendly one, not an attempt to pry or to criticize. Once this friendliness has been established he may then revert, in subsequently Wh-questions, to the High Drop as being more businesslike.

( J. D. O'Connor and G. F. Arnold(1961:64)

Eg: (Hullo, darling). What have you got there?

Talking with the Low-Bounce, the speaker is interested in the answer from the listener. The speaker sounds curious about what the listener has got there. And the speaker expects the answer. Furthermore, the listener is also pleased to reply to the speaker due to using the Low Bounce.

On the other hand, note that when the nuclear is the interrogative word, the effect of the repetition and the puzzlement of Take-off returns.

(J. D. O'Connor and G. F. Arnold(1961:64)

Eg: A: I saw him at Wembley.

B: You saw him where?

It's clear that the Low Bounce is placed on "Where" the speaker wants to ask for repetition. The speaker is not sure what he heard. He also doubts a little. With the Low Bounce the listener shall repeat the information.

Additionally, in echoed questions this tone group shows **disapproval of the question being asked.**

Eg: A: When are you going home?

B: When am I going home?

(J. D. O'Connor and G. F. Arnold(1961:64)

Basing on the intonation of the Low Bounce, the listener (A) could understand the speaker's (B's) attitude. B disapproves of A's question. B

himself could decide when he comes back home. B wants to say: “A, you have no right to force me to come back home. It’s my decision”. From that A could realize B’s disagreement because of using the Low Bounce.

### 2.2.3. The Take-off

The Take-off is described as “your plane taxis along the run way at speed: Low Pre Head and Low Head. Then finally it begins to rise into the air: Low Rise.”

(J. D. O’Connor and G. F. Arnold(1961:40)

Also, J.D.O’Connor introduces: “ Take-off” as “we call it the take off because, like an aero plane taking off, it starts by running along at the low level and finally rises into the air.”

(J.D.O’Connor and G. F. Arnold(1961:117)

When nuclear is the interrogative word, the effect may be either of repeating the listener’s question or of asking for information to be repeated. In both cases, the questioner’s tone is **wondering**, as though he was mildly puzzled that such a question should have been asked or that he should have been the information he was given.

(J.D.O’Connor and G. F. Arnold(1961:59)

Eg: A: How did he do it?

B: How did he do it?(Perfectly obvious.)

In this example, the Take-off is put on “how” which indicates that B repeated A’s question. However, in the following instance, B is asking for information. He wants the listener repeats the time.

Besides, Take-off makes Wh-questions sound very **calm** but very **disapproving and resentful**.

Eg: A: Please don’t do that!

B: Why shouldn’t I?

(J.D.O’Connor and G. F. Arnold(1961:59)

With Take-off used, the speaker seems not to be pleased about A’s words. B’s



question provides that it's a free country B could do everything except breaking the laws. In terms of the Take-off, the listener shall understand the implied meanings from the speaker. And the listener also realizes the speaker's attitude because of using the Take-off.

#### 2.2.4. The Switchback

The Switchback is described as: "Now you are enjoying a ride on the Switchback at fair. It takes you down: Falling head. Then up and down and up again: Fall Rise.

Firstly, in Wh-question, the effect of the Switchback is of "astonishment", as if the speaker can hardly believe his ears.

(J.D.O'Connor and G. F. Arnold(1961:71)

Eg: What time did she come home?

In this example, the nucleus falls on "home". The speaker was absolutely surprised about what he heard. He would never think his friend came home so late. May be, his friend is a good girl; she never disobeys her parents so the time when she came home is unusual. By using the Switchback, the speaker shows his attitude clearly and he may want an answer for that.

Secondly, in Wh-question where there is only one word to be accented, the Switchback is used in a way reminiscent of the Take-off in similar questions.

(J.D.O'Connor and G. F. Arnold(1961:72)

Eg: A: I've seen Britney Spears.

B: Who did you say?

The Switchback placed on "who" brings us a sense of surprise, internet in the way the speaker said. The speaker really wants to know who that is. Besides, if the Take-off is used in that case the question's tone is wondering.

### 2.2.5. The Low Drop

The Low Drop is described as “imagine a small child, standing on the bottom stair and then jumping down to the foot of the stair-case.”: Low Fall.

(J.D.O’Connor and G. F. Arnold(1961:40)

With the Low Drop these questions sound “searching, serious, urgent” because of the power that the tone group carries. This power may again be used to reinforce both approval and disapproval.

(J.D.O’Connor and G. F. Arnold(1961:49)

It’s clear that with the Low Drop placed on the nuclear syllable “table”, listener feel that an important problem is coming from the speaker. The speaker seems not to see where he could put his table because of an untidy room. He may be wants that someone cleans the room or he really wants to find out a place to put his table. In terms of Low Fall intonation, the listener can understand the speaker’s thoughts.

Eg: How can I thank you?

This example shows the speaker’s attitude a clearly. The speaker seems to be in urgent situation. He may be wants to say “thank you”. He really needs an answer right now.

From two above example, we can see, the general effect is to lend such questions an exclamatory air, as if the speaker wre saying that he could not begin to think how to answer his own question.

On the other hand, if the Low Drop occurs on the Wh-question, as in single-word questions or in longer questions with only the Wh-word accented, the attitude is again one of detachment and they often sound **unsympathetic** or even **hostile**.

Eg: You got some cigarettes, why?

(J.D.O’Connor and G. F. Arnold(1961:59)

In this example, the attitude convey clearly. The speaker is likely angry to ask “Why did you get cigarettes?”. The speaker thought his boyfriend give up

smoking for the long time so she disappointed. Any reason from his boyfriend is unacceptable.

### 2.3. Alternative questions

As mentioned above, there are two types of alternative question, the first resembling a yes-no question, and the second a wh-question.

However, most of the alternative questions share the same intonation in speaking that is the Low Drop used to mark the last of the possibilities, the previous ones having tone groups with a rising nuclear tone.

(J.D.O'Connor and G. F. Arnold(1961:49)

More clearly, to avoid being confused to the speaker, alternative question have rising intonation on the first option except the last.

Firstly, with the first type of alternative question resembling a Yes-No question, it carries the rising intonation on each option before “or” and the falling intonation in the end.

In order to answer it, one of the options given must be chosen.

Eg: Would you like tea or coffee?

(Ann Bauker(2004:46)

In this example, we can see that there are two possible options and the rising on the first options “coffee”. With the form of intonation, the speaker expects the answer will be one of two options. In addition, the answer must be either “tea, please” or “coffee, please”. There isn't any answer. This is an important feature to distinguish between alternative question and yes-no question.

The different of intonation between alternative and Yes-no question is very important, is that ignoring it can lead to misunderstanding- as the contrast between these replies indicates:

Eg: Alternative: A: Shall we go by bus or train?

B: By bus

Yes-No : A: Shall we go by bus or train?

B: Bo, let us take the car.

In Yes-No question, the answer can be chosen by another option, but in alternative cannot.

Secondly, with the second type of the alternative question, it is similar to the first type in term of intonation and answer but different because of the use of “Wh-word”.

Eg: Which ice-cream would you like? Chocolate, vanilla or strawberry?

The answer may be either “chocolate, please”, “vanilla, please” or “strawberry, please”.

On the other hand, intonation in alternative questions sometimes, carries the rising intonation at the end of the sentence. It looks like a Yes-no question. If the rising intonation occurs at the end in alternative questions, the answer may be much more choices. The answer includes not only options in the question but also out of the questions as well. And especially, the speaker hopes the another option from the listener. Falling intonation at the end of the alternative question give the signal of complete question while rising intonation at the end shows the incomplete question and it requires adding more possibilities.

Eg: Did Italy or Brazil win the World Cup?

In this example, there are more possibilities. The answer either Italy, Brazil or others such as German, France. It can not be present in alternatives with falling intonation at the end.

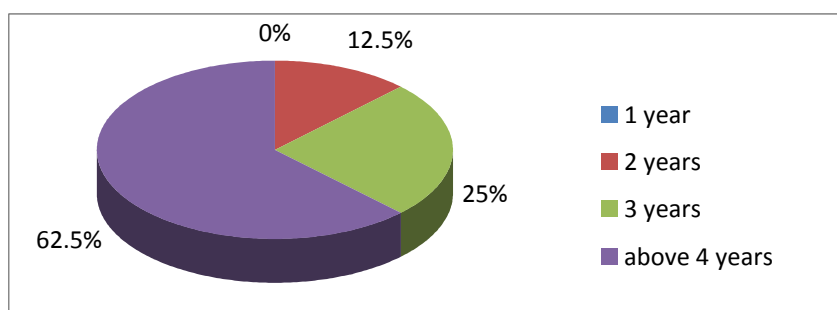
## CHAPTER 3: FINDING AND DISCUSSION ON THE STUDY

### 1. Finding and discussion on using intonation of English questions of English students

In general, for Vietnamese learners often use English intonation wrongly. This causes their communicative value not high. This is demonstrated by finding collected from questionnaires following:

#### Question 1

This question tried to find out students taking part in this survey.



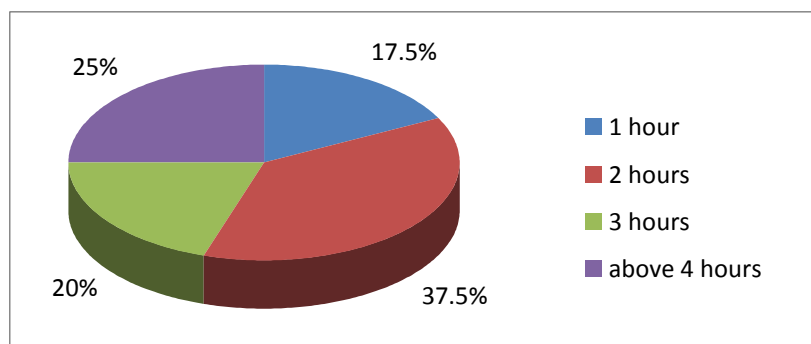
*Figure 1: Levels of students in the survey*

As can be seen from figure 1, the majority of students (62.5%) have learn English for above 4 years. Therefore, their English knowledge is quite good. In this survey, no student has learnt English for 1 year. 37.5% is students who have learnt English for 2 years and 3 year

s. Therefore, we will find out although the respondents have learnt English in lone time, how Vietnamese students use English intonation in learning and communicating.

#### Question 2

This question aimed to identify students spending how much time to learn English a day at home.

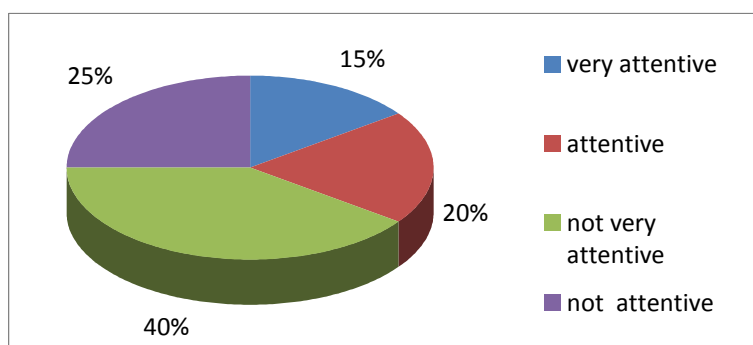


**Figure 2: Students home study**

Generally, 37.5% of them spend 2 hours a day learning English at home. This demonstrated their attitude towards learning English is quite good. They said learning English at home is very essential because after learning at university, they can learn and practice English themselves. This helps to revise English knowledge that is learnt at university. 25% of students use above 4 hours to learn English at home. Most of them have good achievement. 20% and 17.5% use 1 hour or 3 hours respectively to learn English at home. In short, all informants said learning English at home is one of many important factors to decide their learning result.

### Question 3

This question intends to find out the attention of intonation of English students when they speak English.

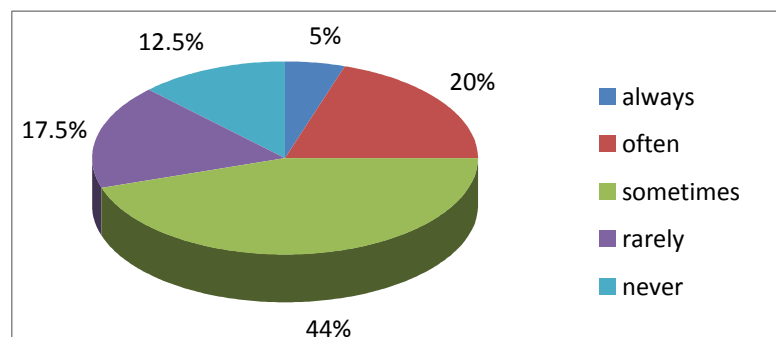


**Figure 3: Attention of English intonation**

As can be seen from chart 3, the majority of students often are not very attentive to intonation when they speak English accounts for 40% while a number of students are very attentive to intonation only 15%. This demonstrated that although they are students of English major, they have not still determined about intonation.

#### Question 4

This question tried to find out their frequency usage of intonation in English questions.



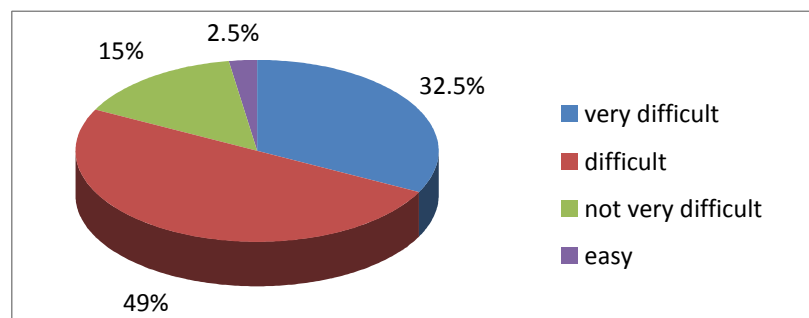
***Figure 4: The frequency in using intonation in English questions***

Generally, 45% of them indicate that they sometimes use intonation in English questions. Some of them about 25% often use intonation in communication, representation, and reading. In addition, they are happy to say that intonation helps their communicative value better. Only seven, 17,5% rarely use intonation in English questions and five of them, that is 12,5% never use intonation in English questions. They said that they only determined to grammar and vocabulary much.

#### Question 5

This question is concerned with difficulty in expressing purpose of intonation in English question is quite complex. So the respondents said that they haven't got enough knowledge about purpose of intonation in every kinds of

questions, most informants indicated that they were difficult when they want to express communicative purpose by using intonation.

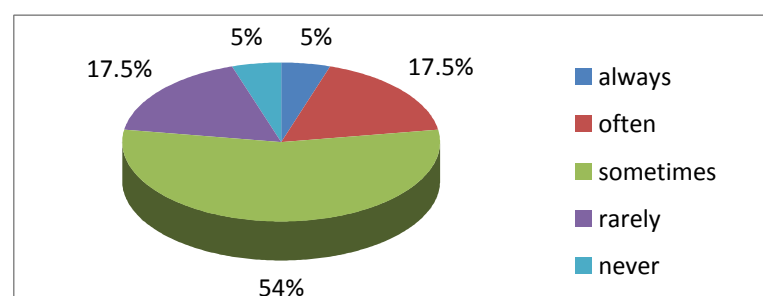


**Figure 5: Difficulty in expressing purpose of intonation in English question**

The result from chart 5 shows that most of the informants affirmed difficulty of using intonation for expressing communicative purpose, 85% of them agreed that this is very difficult and difficult. Only 2.5% said that expressing purpose of intonation in English question is easy. May be they have the certain knowledge about this.

### Question 6

This question aimed to identify students learning intonation on means of mass communication.



**Figure 6: The frequency in learning intonation on means of mass communication**

The major of them 55% sometimes learn English intonation on means of mass communication. It demonstrates Vietnamese students have not still determined much in learning and practicing intonation in English. Only 5% of



them tried to learn English intonation frequently on means of mass communication. This is one of many reasons why Vietnamese students feel difficult and unnatural when they communicate with foreigners even their teachers and friends.

Question 7

This question focuses on the different methods to improve intonation in the students' speaking skill.

	Methods	No of respondents	%
1	Communication	15	37,5%
2	Listening to news on TV, radio	32	80%
3	Recording	14	35%
4	Performance	6	15%
5	Other ways	5	12,5%

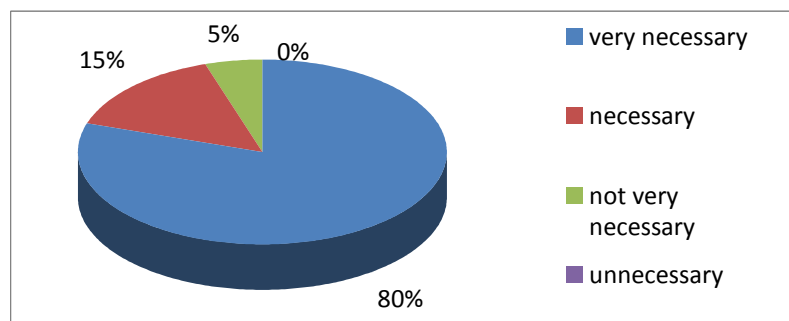
***Table 1: Methods to improve English intonation***

As can be seen from the table, graduates have many methods to improve their English intonation such as communication, listening to news on TV, radio, recording, performance and other ways. 32(80%) of them use TV, radio which are major methods to improve English intonation. It is clear that the opportunity of learning English intonation with radio and TV is potential to most of them. In fact, there are many good methods to enhance English intonation leading to good speaking skill so students should try to master this.

Question 8

This question determines to students' attitude towards intonation of English questions.

The notion of students' attitude towards intonation of English questions is one of the determinants of achievement of students during their course. By asking respondents a question on the necessity of using intonation, the researcher has explored the students' attitude toward intonation in English. The results are shown in Figure 7

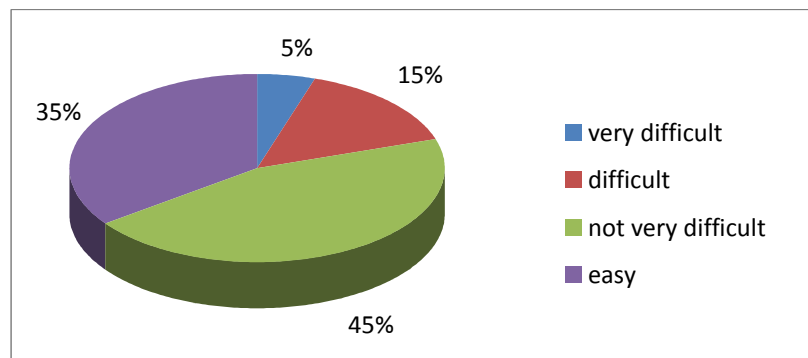


***Figure 7: Students' attitude towards intonation***

The first impression is that a majority of students show a strong attitude towards intonation. 80% of them found that intonation in English questions was very necessary and no any students said that intonation is unnecessary. However, a problem, their strong attitude and usage intonation are two different problems. So their attempt in learning, applying intonation and teaching methods of teachers need to be determined.

### Question 9

This question tries to find out difficulty of intonation.



**Figure 8: Difficulty of intonation**

Figure 8 shows that the majority of respondent 80% (45% and 35%) said that they found that intonation is not very difficult even easy. In fact that our students have not got enough knowledge about using intonation. A supposition, if they are taught carefully about expressing purpose of intonation, they must speak intonation suitably and effectively. Only 15% of them indicated speaking intonation is difficult. In addition, 5% of them said that it is very difficult. May be this is a problem of their organ of speech.

## **2. Some suggestions from improvement after studying intonation**

If speech depends on hearing, and books do not talk, what are you to do? Fortunately, there is a lot of English spoken about the world. On films, on the radio, on tapes, on gramophone recorders, most people can get the opportunity of listening to English in some ways. You must hear English. However, just hearing it is not enough; you must listen to it not for the meaning but for the intonation of it. These are some suggestions to improve intonation.

### **2.1. For competence enhancement**

#### **2.1.1. Improving English listening**

No one can deny that learning intonation helps the learner improve listening skill. Someone said, “You can hear, you can speak? When searching intonation, the learner has to hear intonation patterns from video, CD players,

and so on to distinguish intonation patterns in daily life. For example, in a conversation:

A: I saw the Queen at London.

B: You saw the Queen where?

(Rebecca M. Dayer (2002:8.2 )

In this example, the Low-Bounce is placed on “where”; the speaker wants to ask for repetition. B is not sure what he heard. He also doubts a little. With the Low-Bounce A shall repeat information.

It is clear that in daily life if the speaker realizes the Low-Bounce is used, he or she will know how to reply answer. He or she also knows what the answer the listener wants to hear. That is the repetition of information.

In this example, the Low-Bounce is placed on “where, the speaker wants to ask for repetition. B is not sure what he heard. He also doubts a little. With the Low-Bounce A shall repeat information.

It is clear that in daily life if the speaker realizes the Low-Bounce is used, he or she will know how to reply answer. He or she also knows what the answer the listener wants to hear. That is the repetition of information.

By listening to many questions and conversations, in addition to improve listening skill is that the ability to distinguish intonation patterns .Due to hearing in communicative situations in daily life.

The best advice is “practice, practice and practice”. Start with simple levels, try to hear and then write all things you have heard. You do not need to hear every word in a passage or a conversation. The most first important thing is you can understand what they are speaking. If your listening skill is better, you can go to more difficult levels.

When you are listening to a radio program, you will be trying to understand it,

trying to get the meaning from it; but you must try for at least a short part time to forget about what the words mean and to listen to intonation. For example, the question “what’s your name?” can be asked by some ways. You try to listen to the intonation to catch the speaker’s attitudes. When you have got it, then answer in appropriate way. Therefore, to produce accurate intonation in communication is very difficult and to understand the speaker’s attitudes is more difficult. Therefore, I now give some suggestions to improve it.

First of all, you can get intonation patterns from watching films or listening to radio programs. Films or radio programs have the disadvantage that you can not stop them and ask for something to be repeated. However, you can listen to and see intonation in certain contexts. In contrast, gramophone records and tapes do not have this disadvantage. With them, you can repeat any part of the text as often as you need, you must do this: it is much better for your ear if you listen to the same passage six times than if you listen to six different passages; but be careful listen closely each time, don’t relax after two or three hearings, try to keep your ears as closely, concentrated on the intonation in sentences at the sixth hearing as at the first. In this way, you will build up a store of memory of intonation patterns, which will form a firm base for your performance. Besides, DVDs are especially good, because you can match the expressions on a person’s face with their stress patterns.

### **2.1.2. Improving English speaking**

When speaking a foreign language, say English, pronunciation and intonation are of great importance. If you cannot pronounce and use intonation correctly, you are not able to make yourself understood. A language is a tool of communication, but poor pronunciation and intonation can never be a good tool of communication. Intonation is used to show a speaker’s attitude. To learn to speak good English, one has to learn speaking with the correct

intonation. The key to speaking a foreign language lies in a good mastery of its intonation, to which a priority always be given in our teaching and learning. So intonation affect to communication very much. The students should master possible chances to communicate in all environments such as school, home, English clubs etc. In class, teachers should ask them to read the text before the detailed study of each paragraph in order to check if they could read it in the right way and thus form habit of speak good English. Students have to form a good habit in communicating by English. It is communication with their teachers, friends and especially with foreigners. At home, when your sister, brothers talk with you, you can respond by English. May be they can say you are crazy but do not mind, it can help you to have a good reaction.

To learn intonation well, the leaner needs to produce accurate intonation patterns. First, the leaner must be pronounced smoothly, without hesitations and without stumbling over the combinations of sounds. It may be quite easy to pronounce separately the words: “library, been, lately, you, to, the, have,” but it is much more difficult to pronounce the question: “Have you been to the library lately?” without hesitating and without making mistakes. Learning intonation helps not only produce accurate stress but also speak English frequently. Therefore, the learner has to practice speaking everyday. He or she can imitate conversation on radio or CD players or they can make conversation by themselves. I’m not sure that speaking will be better day by day especially the right tune will be used in right context. This is one of the most important factors to be successful in communication.

For example, the speaker expects the agreement from the listener. What intonation patterns should be used in this question?

Eg: Did she fail the exam, ~~didn't~~ she?

In this example, the question tag can be placed by two intonation patterns. But

the speaker hopes the listener to agree with him so the Low-Drop is used.

Eg: Did she fail the exam, didn't she?

(Rebecca M.Dayer (2002:8.1)

When the speaker produces accurate intonation, the listener will answer it accurately.

Furthermore, the learner feels more confident because of the right intonation. The learner is not afraid of giving offence or hurting others' feelings when speaking. In addition, his voice seems to have melody or rhythm in it so his speech will be more attractive or impressive to the others.

## **2.2. For teaching English questions**

Teachers need to have good methods to teach intonation for students. Students have to practice to speak accurate intonation. When you hear intonation in a sentence you should repeat it and say it aloud. It is not use practicing silently, you cannot talk intonation in English questions inside yourself, it has to come out, so practice aloud, even if it puzzles your family or your friends. You also can talk your friend with conversations and dialogues. Do not be satisfied too easily; try to make your intonation easy to be understood. But when you speak, you don't rush. If you speak too fast, the danger is that you could skip over some words, fail to pronounce them completely, or mix them up. If you speak slowly, you might end up sounding unnatural. But it's better to speak slowly and clearly than too quickly.

Some of you may be able to make use of a tape-recorder if you can, you will be able to hear what you sound like to other people and this is very helpful. If you can, record on the tape-recorder a question or a longer dialogue with which you are familiar through hearing it said by English speakers. Then listen to it, closely and carefully, and see where your performance does not match the original; mark the places where you are dissatisfied, and practice

these bits until you think you have them right. It is useful only because it enables you to listen to yourself from the outside, which makes it easier for you to hear what is wrong. Although a tape recorder is helpful, this does not mean that if you haven't got one your intonation will not improve and it does not mean if you have a tape-recorder your English will necessarily be better. The learner can promote the ability of doing exercises because of learning intonation. Basing on intonation patterns, the learner may predict the answer especially in the tests which students choose the best response to each question. More particularly, in TOEIC test, depending on intonation can choose the best answer.

### 2.2.1. Wh-question

Eg 1: Question 46:

Why has the election been called off?

A: Please call out your name.

B: It hasn't. It's just been delayed.

C: He appreciates your selection.

(The Chauncey group international LTD (2000:17))

Usually, Wh-question carries the High-Drop, but in this example, it carries the Low-Bounce shows the puzzlement from the speaker. Therefore, the best choice is B because B explains that the election is still taking place, just at a later date.

Eg 2: Question 42.162

When does the library open?

A: The public may enter at ten.

B: The bookshop is closed today.



C: The library is opened to everyone.

(The Chauncey group international LTD (2000:91))

In this example, the Take-off is used to show that the speaker is not sure when the library opens. He asks for information to be repeated. So the best answer is B. Purely, basing on the intonation, the learner can give a correct answer is the test.

### 2.2.2. Yes-No question

Eg 1 : Question 23.

Your package arrived on time, ~~didn't~~ it?

A: I'm afraid I'll be again.

B: I lost my luggage.

C: Right when I needed it

(The Chauncey group international LTD (2000:91))

This example carries the Low Drop; it means the speaker expected the agreement from the listener. Therefore, C is the best choice because the package arrived at there.

Eg 2: Question 27:

Does that electronic equipment ~~work~~?

A: I'm at work right now.

B: Let's hope so.

C: We will equip the worker.

(The Chauncey group international LTD (2000:91))

Normally, the Yes-no question carries the Low-Bounce. But in this question, the High-Drop is used to show that the person hopes the equipment works. So the best choice is B.

### 2.2.3. Alternative questions

Eg: Question 25:

Should we take ~~train~~ or the ~~bus~~?

A: The train is more convenient.

B: You really should do.

C: I waited for you at the bus stop.

(The Chauncey group international LTD (2000:90))

This question belongs to alternative question. As mentioned above, alternative questions have rising intonation on the first option except the last. And the answer must be one of the two options in the question. So in this question, the answer must be “train” or “bus”. A is the best choice.

Eg: Question 32:

Do you work ~~day~~ or ~~night~~ shift?

A: No, only in the winter.

B: I work nine or five.

C: Yes, it is alright

(The Chauncey group international LTD (2000:54))

Like the question 25, it is an alternative question. The best choice is B.

In conclusion, studying intonation helps the learners in improving communicating with others. The learners understand or realize the attitudes or emotion from the speakers. In addition, to improve communicating, the learner also promote in learning English especially in doing some exercises.

### 2.3. For communication purpose

First of all, good intonation can help the speaker communicate effectively and improve the communicating skills. Producing accurate intonation supports the speaker to convey his meanings. Also misleading between intonation patterns in question usually occurs in communications. This misleading may lead to serious consequences in relationships to each other.

#### 2.3.1. In wh-question

Firstly, the High Drop is probably the most popular way of asking wh-questions but the speaker sometimes makes some mistakes when making these questions. Therefore, it easily to misunderstanding between the speaker and the listener.

A very common question “How are you?”, for example, can be asked by two ways. If the Low Drop is used, “How are you?” the speaker’s voice seems very serious and urgent. With this form of intonation, the question can be understood “What’s the matter with you” by the listener. The listener looks not alright. Therefore, the form of intonation used is not suitable. This can result in the disapproval from the listener. The listener may think that the speaker thought he is not well. The effect of communication reduces.

(Rebecca M.Dayer (2002:8.1)

On the contrary, if the High Drop is used, “How are you?” it sounds friendly and brisk. The speaker really wants to talk with the listener. By using the High Drop, the listener feels polite, interested. This is the most common way to ask the question “How are you?”

(Rebecca M.Dayer (2002:8.1)

Secondly, learning intonation well can avoid hurting other’s feelings. The student should be able to pronounce all the different intonation patterns acceptably; but will he be any more able to choose the right pattern at the

right time? Not surprisingly, it has been said that foreign learners of English need to learn English intonation; some claimed that unless the foreign learners learn the appropriate way to use intonation in given situation, there is a risk that he or she may unintentionally give offence; for example, the learner might use an intonation suitable for expressing boredom or discontent when what was needed was an expression of gratitude or affection. This misleading also can be seen in English questions. For example, in Wh-question, the Low-Drop and Low-Bounce are easy to be used wrong by chance. Now, let us see the question “How can I say sorry?” This question can be asked by two ways. First, the Low-Drop is used to express this sincere and the truth to the listener.

How can I say sorry?

(Rebecca M.Dayer (2002:8.1))

By using the Low-Drop, the speaker really wants to apologize to the listener and he expects the listener forgives him. Through the Low-Drop, the listener realizes the real emotion of the speaker.

On the other hand, if the Low-Bounce is used instead of the Low-Drop in this case:

How can I say sorry?

(Rebecca M.Dayer (2002:8.1))

There will be a serious misunderstanding between the speaker and the listener. The sincere, the truth will be replaced by the irony, hypocrisy. Therefore, the listener not only can not forgive but also get angry with the speaker. The relationship becomes worse and worse. The speaker may not realize his misleading, so learning intonation to distinguish between them is very important. And learning intonation patterns to use in right situations is more important.

### 2.3.2. In Yes-No questions

The intonation also helps the listener guess the speaker's thoughts and answer the questions. This is very clear in the Tag question. Basing on the form of intonation in question tag, the listener can answer the question.

Eg: It is Tuesday today, isn't it?

(Rebecca M. Dayer (2002:8.2))

In this case, the Low-Drop is used, the speaker is sure what he says and demands agreement from the listener. So if the listener wants to make the speaker happy, he can answer "Yes". While the Take-off is used

It is Tuesday today, isn't it?

(Rebecca M. Dayer (2002:8.2))

The speaker is not sure what he says, he asks confirmation and the answers may be "Yes" or "No". It depends on the listener's view.

The above examples have proved that intonation can give the listener the help of reply the question in communication. Therefore, learning intonation might give the learners the help of producing an accurate utterance and satisfying the others in speaking.

On the other hand, as you know, Yes-No questions consist of five subclasses. However, in daily-life, inappropriate using intonation patterns in Yes-No questions bring ineffective communication.

Eg: Is it a beautiful day?

In this example, the speaker wants to express interest in a beautiful day. The speaker thought it is a beautiful day and expected the agreement from the listener. Therefore, the Low-Drop is the most appropriate intonation in this case.

Is it a beautiful day?

(Rebecca M.Dayer (2002:8.2))

Due to the Low Drop, purely exclamatory effect is given. The question's like an exclamatory question. However, the speaker uses the Take-off instead of the Low Drop, the effect of communication changes opposite.

Is it a beautiful day?

(Rebecca M.Dayer (2002:8.2))

Then because of the Take-off, the question almost expresses disapproval or skepticism. The speaker also sounds ironical and unfriendly.

Additionally, inaccurate intonation can cause shock to the listener. Some listeners do not care about rhythm in their voices. They only concentrate on the words used in the sentences. But they do not know that the lack of their care of intonation causes sadness or anger to the others. Now consider the example: "Could you buy a new car?" .This question can be asked by many ways. Each way carries different meaning. If the speaker uses the Low-Drop to ask:

Could you buy a new car?

(Rebecca M.Dayer (2002:8.2))

The speaker wants to give one suggestion to the listener. May be they are discussing about the means of transport. And the listener needs a car. By using the Low-Drop, the listener thinks that the speaker has a idea and gives that idea to discuss. It is sure that their discussion will go to the end. In contrast, the Take-off is used instead of the Low-Drop in this question

Could you buy a new car?



(Rebecca M.Dayer (2002:8.2))

The implied meaning is obviously opposite. The speaker may sound skeptical about the result. With the Take-off, the speaker expresses his doubt whether

the listener could buy a new car because it is very expensive. Through the form of intonation, the listener doesn't feel respected. The listener may think the speaker looks down upon him that he couldn't afford to buy a new car. The listener can be shocked. It is clear that two different intonations; there are certain differences in meaning. Therefore, the speaker should pay much attention to intonation when speaking to avoid giving offence to the others.

### **2.3.3. In alternative questions**

Intonation of alternative questions is less difficult to produce. However, in some cases, the speaker still makes some mistakes when speaking. These mistakes result in misunderstanding to the listener. The misleading between general Yes-No questions and alternative question often occurs in communication. Therefore, the answer is not as the speaker expects.

Eg: Alternative question: Do you like  romantic films or  action films?

Yes-No question: Do you like romantic films or action films?

(Rebecca M.Dayer (2002:8.2))

If the speaker speaks with the rising intonation on the first option and falling on the last one, that is an alternative question. The answer must be one of the options. On the contrary, only rising intonation used in the last option, that is Yes-No question. The answer can be another option.

It is found that careful listening is the most important thing; and careful matching of performance with listening will bring you nearer to the ideal of perfect English intonation. If you want to improve your intonation as well as your pronunciation, make all the progress of which you are capable, keep working towards perfection until you are quite sure that it is neither necessary nor profitable for you to continue. Then your intonation will be better.

In conclusion, intonation is very important in speaking. It can help the speaker make friends; it also can make the speaker lose friends. There are many

intonation patterns in daily life, so the misleading must be limited by the speaker. To do it, intonation must be paid much attention in learning as well as in teaching English.



## CONCLUSION

Through three chapters above, it is clear that the paper has dealt with some aspects of intonation. Particularly, intonation is emphasized and mainly focused of English questions (wh-questions, Yes-no questions and alternative questions).

The first chapter, English sentences, English question and the concept of intonation are identified clearly according to many points of view. Some functions of intonation, roles of intonation and difference between tonal language and intonation language are also found in this chapter.

The second chapter in which I mainly concentrate on intonation patterns(the Low Drop, the High Drop, the Take-off, the Low-Bounce and the Switchback) in types of question, and the links between intonation and attitude in order to help listeners to understand the speaker's attitude towards what they are saying.

The third chapter is finding and discussion. This chapter helps the listener realize some common mistakes in using intonation patterns in questions and some suggestions for improvement after studying intonation.

Thus, intonation needs to be a feature of classroom language analysis and practice. This will help students towards greater expressiveness and articulation in English, and help them to a better understanding of some of the subtleties of native-speaker speech.

Due to limited time and knowledge, I cannot cover all matters of intonation. Thus, I hope that I can have another chance to go deeper into it.

Actually, there must be several mistakes and defects in my graduation paper; I sincerely hope to receive remarks and criticism from teachers and friends to make this complete. I highly appreciate and would like to express my honest thanks to all of you.

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**APPENDIX**  
**QUESTIONNAIRE**

**FOR ENGLISH LANGUAGE STUDENTS**

The questionnaire are designed for students of English major of Hai Phong Private University to collect data for study “ Intonation in English questions” to find out your attitude and expectation toward using intonation in English questions. Your ideas are very useful and important to mu study. Please circle the answer(s) what you find out the suitable answer(s).

Question 1: How long have you learnt English?

- a. 1 year
- b. 2 years
- c. 3 years
- d. Above 4 years

Question 2 : How much time do you spend on learning English a day at home?

- a. 1 hour
- b. 2 hours
- c. 3 hours
- d. Above 4 hours

Question 3: Do you attend to intonation?

- a. Very attentively
- b. Attentively
- c. Not very attentively
- d. Not attentively

Question 4: How often do you use intonation in English question?

- a. Always
- b. Often
- c. Sometimes
- d. Rarely
- e. Never

Question 5: Do you feel difficult when you express purpose in using intonation in English question?

- a. Very difficult
- b. Difficult
- c. Not very difficult
- d. Easy

Question 6: How often do you learn English intonation on means of mass communication?

- a. Always
- b. Often
- c. Sometimes
- d. Rarely
- e. Never

Question 7: What do you do to improve intonation in your speaking?

- a. Communication
- b. Listening to news on TV, radio
- c. Recording
- d. Performance

e. Other ways

Question 8: Do you think intonation in English question is necessary or not?

- a. Very necessary
- b. Necessary
- c. Not very necessary
- d. Unnecessary

Question 9: Do you feel speaking intonation is difficult or not?

- a. Very difficult
- b. Difficult
- c. Not very difficult
- d. Easy



